"What's In A Name"

- WGA rules / arbitration / formula / credits committee
- Profits tied to on-screen credit / awards / prestige
- Effect of credit on psyche / social status
- Famous "slights"
- Ted Sorenson / Pound Ridge meeting
- Interview "victims" & "doctors" / directors / producers / execs / WGA officials
- Interview psychologist (former writer who became therapist to writers) - Dennis Palumbo!!

"I hate to write but I love to have written"

- Gone With The Wind / one woman - 18 men
- Flintstones
- Famous cases / unsung heros!
- Quotes from writers about being approached to write, for free, another person's idea.
- Producers are the worst culprits — next to other writers.

- Value of Writing - it seems so simple, so easily accomplished, everybody thinks they could do it if they wished. Not so with a surgeon or astronaut.

- Dr. John Benedict - the typical story. I penned him in, this was his life's dream, but it wasn't worth 5% of one years' salary.

- Writers vs. Writers - jealousy, back-stabbing, finding faut to land a rewrite job.

- Leslie Westbrook - don't give it away for free. Yet, the same writer allowed me to write her column three times, collect money and accolades, then accuse me of plagiarism.

- Noozhawk - their columnist arrangement. Nobody exploits writers more than other writers.

- Norman Lear / Neil & Danny Simon - and my first pilot, "P.O.P." Cigar/Tape Recorder story. script typing story. a.k.a. Pablo "Emperor's New Clothes."

- Write My Life Story - insulting / I can write but have no ideas / They have the idea but not the time or ability to write / but they're always excited ~~abot~~ about their life-changing project.

- Chasing residuals — Australia story, Buchwald, etc.

- "Something like it in development" — the studio pitch

- Best to make an outright sale — always chasing royalties, net profits, residuals, license fees. (like Hemingway said)

- Writing for cheap/free as a springboard to bigger things — a better writing job, societal status, marriage partner.

- Should writing be free? Accompanied by ads? Breakdown costs of conventional publishing (incl. waiting for agents, editors, etc.), use Scott Meredith multiple submission example → skew toward internet. Books will be pirated just like music, film, tv. The real money is derived from the vessel, the delivery method, not the content. Why buy a painting when you can buy the screen and have a high-definition art collection at our ~~of~~ beck and call. Do I have to pay for, and worry about, a $50 million Van Gogh?

- Since writing is about personal expression and proof of ones having lived on this earth, the internet (worldwide web) is the ideal venue. →

(cont'd)

One need not flesh out ideas into books if they use the web. A chat room is the perfect vessel for the drunk at the bar. If he can't write his story, he can "tell it" via YouTube. The rest of us can give our ~~id~~ works away for free to the world and place our URL on our headstone — which can also be virtual! Why not simply be cremated and placed in an on-line cemetery? We can even pick and choose our neighbors.

- Steve Jobs resisted the e-book, saying nobody reads anymore. However, they like being read to, and they really love owning the world's books. In essence, they're buying the idea of reading. I think he was on to something.

- Literature means "spoken word" and only with the Guttenberg press were words committed to paper for the masses. Stories were meant to be read aloud, lips moving was the intent, not the butt of a joke or cause for ridicule. The bar guy should understand that. Jobs did. Audio books are going back to original storytelling.

- People even take credit from historical/biblical figures to suit their purposes.

- A Harvard-educated young man assumed that Johnny Carson just made up his monologue as he went along. "Somebody writes that?" he said.

- At the WGA Awards, an ex-girlfriend, ~~when told~~ spotted a teleprompter for the first time and saw the host was reading from it. Her recognition was unmistakable. (I got hit up in the parking lot before the awards by a driver who pitched me his life story!)

- Most people believe that actors make up their lines as they go along. Most actors are happy about that belief. There is a huge difference between ad-libbing and improvisation. If you're not Robin Williams, stick with the script. And even Williams was the first to admit that his best work by far was scripted (whether he believed that or not.) He knew who not to piss off.

- In motion pictures, production bonuses and net profit participation are tied to on-screen credit, in television, that also holds true for residuals. On top of being ~~left out of the~~ excluded from the financial party, the worst thing a writer can hear are the words, "I didn't see your name in the credits." I've had women dump me over that. One time, years ago at Blockbuster video, my date yelled at me when she didn't see my name on "Rain Man." →

→ One time, I even had Dustin Hoffman personally show up at a woman's residence to confirm my work on this movie. ~~The~~

- The worst part of all, in my 33 years as a WGA member, I have yet to hear ~~one~~ a single screenwriter make clear that, despite their name being the only one listed in the credits, other writers also contributed to the final product. That's ironic, given that the SWG (predecessor to the WGA) was founded to ensure that producers and other non-writers not be given a writing credit for the actual writers' work.

stealing content

- Perhaps we should abandon the writers' credit along with the copyright. Perhaps Steve Jobs was correct — nobody reads anymore, they just want all the books in the world simply to say they have them. They also want them for free, and most reader/owners have no problem with that. If they don't have the luxury of being a writer, why should anyone else?

- The next time I meet a writer in a bar, I'll propose to them that they write *my* life story. They can keep 100% of the proceeds. That's a great deal, isn't it?

"The 70% Solution"

"70%" — dennis palumbo / cyranno must've (opening line) felt jealous*/ other writers' experiences from being denied credit / wga process / wga staff comments / agent comments / web research / people's general disbelief when they don't see a name in the credits / famous script doctors and their films / famous credit restoration stories / how profit participation ties to credit / watching others get awards for your work (from TV at home) / "no amount of money can replace a person's name" / nancy dowd - stu robinson story / smK / towne / Kamen / flintstones had 13 writers / gone with the wind quote / Persky

• cases where writers lost awards over non-credit •

* Imagine telling someone exactly what to say in order to win the love of a pretty girl, only to go home to an empty house? That's what Hollywood script doctors essentially do every day. According to SMK,